

The
**MANITOBA
SCHOOL JOURNAL**



Vol. III

December, 1940

No. 4

To All Teachers, Trustees, Pupils, Students and Friends of Education . . . Everywhere



WE ARE thinking of you today because it is Christmas and we wish you happiness, and tomorrow because it will be the day after Christmas we shall still wish you happiness; and so on clear throughout the year. We may not be able to tell you about it every day, but that makes no difference, the thought and the wish will be there just the same. Whenever joy or happiness comes to you it will make us glad.

—Henry Van Dyke.



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The Manitoba School Journal

Harry B. Hunter,
Editor

VOLUME 3
NUMBER 4

Music Number

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The Journal goes to every Teacher
and School Board in Manitoba

Published on the 1st of each Month
except July and August

Closing date for Articles, 15th of Month
Closing date, Advertising, 20th of Month

Editorial Office:
Room 138 Legislative Bldg., Winnipeg

Advertising Office:
561-563 St. Mary's Road, Winnipeg

Subscription Rate, \$1.00 per annum
Single Copies, 15 cents

OUR ADVERTISERS

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Published for the DEPARTMENT OF EDUCATION by the
Lance Publishing Company Limited, 561 - 563 St. Mary's Road, Winnipeg

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FREE PARKING SPACE

The Minister's Page



Some time ago we had the happy privilege of having Juliette Gaultier spend a few days in Winnipeg.

Mlle. Juliette Gaultier

Miss Gaultier sings the folk songs of Canada — French - Canadian chansons, the Miracle songs of Acadia, Eskimo songs, and Indian songs — and brings to the interpretation of each type a lovely voice, charming stage personality, and effective native costumes. Her concerts, sponsored by the Department of Education, and held in the Gordon Bell Auditorium and at St. Joseph's Collegiate, were delightful.

* * *

In the past this Department has always supported the work of the Junior Red Cross. In the present

Junior Red Cross

circumstances there is further good reason why every school with young pupils should have a Junior Red Cross Society. Approximately one third of our children in the province now belong to this splendid organization and we know of no better way of teaching them the responsibilities of citizenship. In this connection we desire to congratulate the Junior Red Cross Branch at Inwood School for the splendid co-operation and support they gave the Department of Health in arranging to have children of school and pre-school age attend for vaccination.

* * *

The end of the first year of the war is perhaps a good time for us to try and see clearly exactly where we stand. Germany has

The First Year of War

achieved great military successes but as a country has reached the lowest ebb of morality, National and International, that she has ever known. Her name is execrated by all decent men; it is a by-word for brutality and bad faith; and millions of conquered peoples and those she has not and never will conquer, pray for her defeat. "In a single year of war, Nazi Germany has succeeded in making every lover of decency and freedom in every land a personal enemy by methods of diplomacy and warfare which had fitting culmination in the last hours of the first year of the war in the torpedoing of a shipload of child refugees." Crippled by the crushing of her allies, Britain stands alone facing a terrible ordeal. But the courage and spirit of the British people—the invincible spirit of Dunkerque—has inspired other nations with hope and with a high determination they too will fight and win. Were Byron alive he would be proud of the isles of Greece, whose martial spirit he thought had died. Britain, as in the past "will save herself by her exertions and Europe by her example."

British children who have reached the safe haven of our shores have been welcomed in our schools and in our homes. As we think

British Children In Manitoba

of the parents of these children in the old land, daily facing the dangers from which their children have been rescued, and as we realize how sad at heart they must be as this season of the year approaches, let us help our young visitors to find in the warmth of our Christmas spirit all the love and affection of their own parents.

* * *

We have given our official approval to cadet training in the schools. It is now our intention to circu-

Cadet Training

larize school boards and teachers to find out whether it would be possible to have a training course for cadet instructors during next summer. If the response is sufficiently large, then we shall continue our negotiations with the military officials in this regard.

* * *

The conference which was called by the Honorable C. H. Blakeny, Minister of Education for the Province of New Brunswick,

Ottawa Conference On Citizenship

was held at Ottawa on November 20th. Our Department was represented by the Superintendent, Mr. H. R. Low. Mrs. W. J. Lindal was also present, representing Dominion-Provincial Youth Training. There were representatives from all the Provincial Departments of Education and also other organizations interested in education. It was decided to form a Canadian Council for Education in Citizenship, in which there would be representatives from different organizations interested in education. An executive committee of this council was formed, of which Mrs. Lindal, of Winnipeg is a member. It is felt that this Canadian Council for Education in Citizenship will give a lead in the objectives which it has defined for itself.

- (a) To stimulate in the minds of all Canadians a greater appreciation of the meaning and implications of Canadian democracy as a way of life to the end that they may better understand the issues involved in the present struggle and thereby make their maximum contribution to the war effort of the nation.
- (b) To assist all Canadians in reaching an understanding of the problems which may arise from time to time relating to post-war reconstruction.

Our Department will immediately form a Provincial Committee for Education in Citizenship which will be the association through which the National Council will operate. This National Council has the good-will of the Dominion Government, but it will be the initiative and enthusiasm of the provincial committees which will make for the realization of the objectives which the Canadian Council set out for themselves.

The Superintendent's Page



It is right and proper that this month we should give over the pages of the Journal to Music. This is the month when, despite the times, we shall be thinking of Christmas and all that it means. In these times we need music, and more music, to keep our minds on things that are good and beautiful. In this month we need music to encourage us and to hope that the spirit of Christmas will be at some not too distant future in the hearts of men again. It is no longer necessary to ask in education that music should be treated seriously and as a part of our educational programme. More than any other subject, save possibly English literature, music comes home to the personality of the pupil. It is an expression of deep-seated instinct in human nature. Furthermore, music puts the pupil in touch with what some of the greatest minds have felt and expressed in this universal language, and so widens and deepens his experience. Music can do much alike for the individual and for society in general by enriching the individuality of the learner and increasing his capacity for understanding and enjoying. It is the desire of us all, who are interested in education, not only to impart learning but also to awaken imagination, and it is difficult to think of a simpler beginning or one more ready to hand than filling the minds of children with noble tunes and leaving them there to germinate. Some persons reach their appreciation of beauty through literature, some through painting, but probably very many more respond immediately to the beauty of music, and a supply of fine examples imperceptibly raises the standard of enjoyment and creates a power of discrimination.

* * *

It is most encouraging to learn that the new Music Curriculum is meeting with such general approval

The New Curriculum

from teachers and children. The new "Manitoba School Song Book" has made an appeal to teachers, and many of our children will be singing its songs. There are still some schools in our Province which have never heard of singing, but fortunately, their number is diminishing. There seems neither point nor purpose in making a study of music in our schools, if our children do not want to sing. And so much depends on the teacher. Our teachers are obtaining a great deal of help from the Summer School courses. In our Normal Schools our students are given a careful preparation in music training to enable them to carry music to the hearts and lips of their pupils. Our aim in teaching Music in school is to form in our children a taste for and an understanding of Music. There must be this taste for music in our teachers, and consequently we place great emphasis on the need for music in teacher-training, whether it be Normal School or Summer School. The Musical festivals throughout the Province are an important factor in raising the stan-

dards of achievement in music. Teachers benefit greatly by the advice and suggestions offered by the adjudicators, and the children and the teachers, alike, are given the opportunity of hearing other school choirs. Of no small significance is the opportunity given to children at those festivals to listen in an intelligent manner.

* * *

The radio has provided us with an opportunity to extend our range of musical appreciation. To help

The Radio

our pupils to make best use of this obvious available resource, we have introduced music into our school broadcast programme. On Tuesday afternoons there is a most interesting series of broadcasts: "Well-springs of Music", relayed by the CBC from America. This series combines two groups of programmes, one dealing with the folk music of the Americas, the other with a part of the symphonic repertoire which will have a strong and immediate appeal to children. The concept which is basic to this entire series is that good music, whether the spontaneous product of the folk, or the consciously elaborated work of the trained composer, is never a thing apart but the result of man's experience and a common function of daily living. Such a concept makes music basic to education. On Wednesday afternoons there is a series of broadcasts: "Music and Movement", given by the Department. With the use of rhythmic music, this series is a means of helping children to experience music, to understand the structure of the tunes they hear and to express their knowledge in a way that is fundamentally satisfying and natural to them. Response to the stimulus of a fine tune, controlled expression through bodily movement and the satisfaction of the rhythmic instinct should make for health of mind, as well as of body. On Thursday mornings there is a series of broadcasts on music from British Columbia through the Watrous Station. Above all, it is our hope and our aim that the children in listening to these broadcasts will develop that power of discrimination which is the essence of good taste.

* * *

May I extend to all our teachers that time-honored greeting: "A Merry Christmas and a Happy New

Greetings

Year!" The realization of this greeting will be somewhat dulled this year, but its warmth of expression will be in no way dimmed. We will be thinking that the New Year will bring us nearer to the Victory that will be ours. The children in our schools from Overseas will be having their first Christmas in Manitoba, and it will be our earnest desire to make them feel that Santa Claus is as beneficent and kindly in Manitoba as he is in Great Britain.

Poetry You Should Know

A MILE WITH ME

O who will walk a mile with me
 Along life's merry way?
 A comrade blithe and full of glee,
 Who dares to laugh out loud and free,
 And let his frolic fancy play,
 Like a happy child, through the flowers gay
 That fill the field and fringe the way
 Where he walks a mile with me.

And who will walk a mile with me
 Along life's weary way,
 A friend whose heart has eyes to see
 The stars that shine out o'er the darkening lea,
 And the quiet rest at the end o' the day—
 A friend who knows, and dares to say,
 The brave, sweet words that cheer the way
 Where he walks a mile with me.

With such a comrade, such a friend,
 I fain would walk till journey's end,
 Through summer sunshine, winter rain,
 And then?—Farewell, we shall meet again!

—Henry Van Dyke.

† — † — † — †

In the life of a young man the most essential thing for happiness is the gift of friendship. (Sir William Osler).

† — † — † — †

HYACINTHS TO FEED THY SOUL

If of thy mortal gifts thou art bereft,
 And from thy slender store two loaves alone to
 thee are left,
 Sell one, and with the dole
 Buy hyacinths to feed thy soul.

(Attributed to a Persian poet who lived about 1184-1291).

† — † — † — †

I would make a list against the evil days of lovely things to hold in memory. (Richard Le Gallienne).

† — † — † — †

HOLD FAST YOUR DREAMS

Hold fast your dreams!
 Within your heart
 Keep one still, secret spot
 Where dreams may go,
 And, sheltered so,
 May thrive and grow
 Where doubt and fear are not.
 O keep a place apart,
 Within your heart,
 For little dreams to go!

Think still of lovely things that are not true.
 Let wish and magic work at will in you.
 Be sometimes blind to sorrow. Make believe!
 Forget the calm that lies
 In disillusioned eyes.
 Though we all know that we must die,
 Yet you and I
 May walk like gods and be
 Even now at home in immortality.

We see so many ugly things—
 Deceits and wrongs and quarrelings;
 We know, alas! we know
 How quickly fade
 The color in the west,
 The bloom upon the flower,
 The bloom upon the breast
 And youth's blind hour.
 Yet keep within your heart
 A place apart
 Where little dreams may go,
 May thrive and grow.
 Hold fast—hold fast your dreams!

—Louise Driscoll.

Books You Should Read

I Saw It Happen in Norway

By C. J. HAMBRO

The author of this book is one of the outstanding men of Europe. He has served his country for many years and since 1924 has been President of the Norwegian Parliament. In 1939 he was President of the Assembly of the League of Nations. It is only a few months ago that Mr. Carl J. Hambro was in Winnipeg and then he told the story which is told more vividly and in more detail in this book. The story is an eye-witness account of the invasion of Norway by the Germans. Mr. Hambro tells of the hurried retreat of the Government and the King, of their successful evading of German planes, of the gallant stand made by the Norwegian army, navy, and air force in the face of vastly superior forces. Above all he points to the treachery of the Germans upon the unsuspecting Norwegian people. "What stupefied the Norwegians more than the act of aggression itself was the national realization that a great power for years professing its friendship suddenly appeared a deadly enemy."

Mr. Hambro writes, "there can be no compromise between Right and Wrong, between Good and Evil. The struggle is not fought in the abstract. It is going on in every country, it is going on in the minds of ordinary men and women; and every public speaker, every commentator and leader-writer is taking sides every day, is wittingly or unwittingly reinforcing the power of Evil or taking his place on the front of Good." This is a good book to be read by every teacher.

* * *

The English Air

By D. E. STEVENSON

Franz Heiden, a Nazi youth bred in the Hitler tradition, comes to visit his relatives in England sometime before the outbreak of war. Secretly despising his connection with them, he nevertheless is determined to make use of the opportunity offered to become acquainted with the English way of life, so that he may be able to use this knowledge in the service of Germany.

His cousins and their friends welcome him as a comrade. Once away from Nazi influences he learns to appreciate the good qualities of the English people, and to mistrust the government which had so deceived him. To complicate matters, Franz, or Frank, as he soon is called, finds himself in love with his cousin, the only daughter in the family he is visiting. The story of their romance is depicted against a background of family opposition and international tension leading finally to war.

Frank's short-lived delight over the Munich agreement ends and his despair knows no bounds when his revered Fuhrer marches into Prague in the spring of 1939. He resolves to return to Germany, and the story of his courageous exploits as a member of the anti-Nazi organization in that country immediately prior to and after the outbreak of hostilities makes an engrossing tale.

This novel, which is simply written and straightforward, is not only a delightful romance of today, but also has implicit in it an excellent statement of the fundamental factors in the present struggle.

* * *

Hillbilly Doctor

By ELIZABETH SEIFERT

Bill Mulvaney is a young medical graduate who begins his professional career in the Ozark mountains. The story of his difficulties and triumphs is interestingly told but highly sentimentalized. The author never seriously tackles the problems raised by the social condition of the people of these distressed areas.

It was better, he thought, to fail in attempting exquisite things than to succeed in the department of the utterly contemptible. (Arthur Machen — "The Hill of Dreams").

Editorials of the Month

NOTE—We offer in this issue a variation from our practice of printing Editorials:—

The following address was delivered by Dr. Bruce Chown to the medical students at the University of Manitoba on the occasion of the beginning of the fall term this year. Dr. Chown is an outstanding member of the medical profession in this province, but his message is one of inspiration for young men and women everywhere, irrespective of their occupations. To read this address is to renew your courage and faith in human nature—and most of all in yourself.

ONE MAN

In the past months I have wandered through the garden of my mind, pulling a weed here, picking a flower there, undecided whether to show you this bouquet or that: soft crocus and hepatica, full of promise; gay, joyful marigolds; flamboyant lilies; sweet roses, or yet mauve asters of the declining year. My failure to choose has not been entirely a matter of procrastination, for I would choose according to the times, and the times have changed since that day of peace last March when you gave me this honor. Can you still remember those times? The war was already seven months old, yet, looking back, we seemed at peace. That was before the fateful tenth of May. Since then horror has been piled on horror, disaster upon disaster. You who have chosen mercy as your calling find yourselves in a world without mercy; you who would spend your lives to save a life see life thrown upon the refuse heap; you who would ease a woman's pain hear a whole world weep in anguish; until the individual sinks into insignificance and you cry, "What am I, the naked and the puny? What can I do?" And yet does not this very catastrophe offer you the answer?

Each year as I go up and down the highway to my camp I pass two farms. In one the buildings are in good repair. A break of golden willow and white spruce shelters it from the wind. The furrows are straight; the crop clean. In the other the wind sweeps the dilapidated buildings and the fields are yellow with mustard. As I have passed I have often asked myself, "Why are these neighbor farms so different?" And I have answered, "It is One Man, the Man Within."

In the village near my camp there are two stores of equal age. In one the steps are worn by the feet that enter there. Six clerks are busy from morning to night. In the other the paint is shiny on the steps and all is quiet within. And again I have asked the question, "Why?" and again have given myself the answer, "It is One Man, the Man Within."

As I have looked about the world nothing has impressed me more than this: Wherever you look and find success you find one single man who is the cause. It is as true in the school as on the farm or in business.

Yes, everywhere you look you see the work of One Man. Today One Man, One Evil Man has stretched out his hand to grasp the world: this man has murdered countless children; this mystic architect who would destroy the symbols of our Empire,—the Abbey,—the Houses of Our Parliament, the Palace of Our King,—until they stand, cold piles of settled dust. One Man has willed this thing, this horrible thing. But from the Empire's heart One Man has answered him. "We will fight on the beaches, we will fight on the landing ground, we will fight in the fields and streets and in the hills. Alone, if necessary . . ." Alone? Will you leave this man alone?

But I did not come to speak to you of war, though there must be some of you who question whether your path of duty leads through laboratory and lecture hall. But here is the crowning example of my theme, that behind every endeavour, great or small, stands One Man.

My fellow students. You have chosen your work, and looking far into the future you see beyond the present cloud the shining sun. There in the sunshine you see yourself successful and at peace, but you cannot escape this law; your future depends upon One Man. For twenty years I have seen junior students mature into senior students, and senior students into physicians. I have watched some climb from success to success, others drag a heavy way or fall exhausted, and always this one thing has been the most important, the responsibility of the individual for himself, the dependence of the student upon himself, the importance of the One Man, the Man is Within You.

The great Osler divided students into the larks and the owls. The division still holds good. I would offer you a different classification. First there is the student whose Man Within is compassed round with a great multitude—but not of angels. No it is that multitude called "They". You all know him. He is never in error. No failure can be held against him. It is always "They"; "They the invisible"; "They" the all-pervasive. If he is late it is not his fault, but "They" forgot to call him. If he fails in an examination it is not because he didn't study but because "They" set an unfair paper. If he does not get a hospital appointment it is not because he was not deserving, but "They" had it in for him. His Man Within in truth is a chameleon fellow. The biochemists and physiologists tell us that the pars intermedia of the pituitary secretes a hormone that allows an animal to change its color. I often wonder whether these poor chameleon fellows do not suffer from hypertrophy of that gland.

Then there is the second type of student whose Man Within stands on his own feet. He too has gathered round him friends: Honesty, not common legal honesty, but honesty to himself, honesty that will look his own soul in the eye and say "You were a fool!"; and Industry, still the magic word; and Faith, and Love of Fellow Man: Friends with eyes that see, and ears that hear, but a tongue that keeps silence.

Which is the Man Within You? If it is the second I have no fear for your future. If it is the first it is not yet too late, for in the democracy of the mind there is still liberty. You yet may choose your leader. Choose ye well.

As yesterday I finished thinking out these things, the sun shone warmly through the autumn haze. A flock of blackbirds chattered in the nearby woods, telling tales of summer prowess, or swung in great circles, making ready for their southern flight. A single meadow lark plainted its call. Fat golden bees and yellow butterflies moved slowly in the failing warmth. Across the river the oaks had taken on a sombre brown. Close by a sumac flamed in scarlet, while, on the lawn a single ash dropped golden leaves upon the grass.

And so I sat and pondered the things I should say to you today. I speak to you in the flowering of your youth. Seek ye The Man, and having chosen well, then may your summers be as beautiful as my garden and your autumn days as peaceful as that scene.

The Union Jack • Its History and Etiquette

by W. Kristjanson

DEPARTMENT OF EDUCATION

A FLAG is the symbol of a nation. It stands for what the people of a country are, and have been. If a nation stands for liberty and justice, that is what the flag stands for; if a nation perpetrates cruelty and injustice, it is cruelty and injustice that the flag symbolizes. Sometimes, indeed, a nation may carry its flag bravely and on high for a long period, and then sully it by their actions, but when we salute the flag we salute the honor of the nation.

The flag belongs to the nation and to the individual, too. Whatever we may do as representatives of our country, or in a position where we are looked upon as its representatives, may shed lustre on the flag or else tarnish its glory.

The Union Jack is the flag of the British Empire, and it is our flag. Under it, Nelson fought at Trafalgar, and Wellington at Waterloo. It has, in general, stood for justice and toleration in such a way as to inspire confidence and pride. It is the flag of Great Britain and the Dominions, and other parts of the Empire, in our desperate struggle for freedom against Nazism.

The Union Jack has not always been the flag of England. Drake sailed around the world under the Cross of St. George and in the fourteenth century, if not earlier, English soldiers wore this cross as a badge over their armour and carried it on their banners. In the ordinances made for the government of the army with which Richard II invaded Scotland in 1386, it is ordered that "everi man of what estate, condicion, or nation thei be of, so that he be of owre partie, bere a signe of the armes of Saint George, large bothe before and behynde . . ."

The significance of the Cross of St. George as an English emblem seems to have been religious in earlier times. During the Crusades, Richard the Lion-hearted won a victory over the Saracens near the spot associated with the story of St. George and the Dragon, and Richard made St. George the patron-saint of England. As the sense of English nationality grew, the Cross of St. George became a national flag.

The three crosses which form the Union Jack are named after the patron saints of England, Scotland and Ireland. The Cross of St. George and the Cross of St. Andrew were first united in the reign of James I. A royal proclamation was issued April 12, 1606, of which the following is an extract:

"Whereas some difference hath arisen between Our Subjects of South and North Britain, travelling by seas, about the bearing of the flags: for the avoiding of all such contention hereafter, we have, with the advice of Our Council, ordered that from henceforth, all Our Subjects of this Isle and Kingdom of Great Britain, and the members thereof, shall bear in their maintops the Red Cross, commonly called St. George's Cross, joined together, according to a form made by Our Heralds, and sent by us to Our Admiral, to be published to Our said Subjects; and in their foretops Our Subjects of South Britain shall wear the Red Cross only, as they were wont: and Our Subjects of North Britain in their foretops the White Cross only, as they were accustomed."

The "Union Flagge" of James was temporarily abandoned on the death of Charles I, and the earliest Commonwealth flag was a simple revision to the Cross of St. George. The Restoration brought back the flag of the first Stuart

period. On the formal union of England and Scotland, 1707, a new Union Jack was designed, to be used at sea and on land. Queen Anne's proclamation is the first in which the term "Union Jack" is officially used. January 1, 1801, a proclamation was issued which joined the Cross of St. Patrick with the Cross of St. Andrew and the Cross of St. George, in the present form.

This is very briefly the history of the flag. Perhaps it will help younger folk to realize why the flag is venerated and accorded a ceremonial.

* * *

FLAG ETIQUETTE

(Based on Military flag-etiquette, although not conforming with Sec. 1413 K.R. (Can.) 1939.)

1. The Union Jack is the official flag of Canada, and should be flown as such.
2. The flag, when hoisted, should have the broad white stripe of St. Andrew's Cross above the red stripe of St. Patrick's Cross in the hoist, and under it in the fly.
3. The flag should not be flown before sunrise, nor allowed to remain up after sunset.
4. The dimensions of the flag, according to Heraldry, should be either square or in the proportion of two to one.
5. A flag flying at half-mast is a symbol of mourning. The flag should be raised first to the mast-head and then dropped slowly one flag-width below the mast-head. This is to allow room for the flag of the "Grim Reaper". When lowering a flag from half-mast, it will first be hoisted up and then lowered in the usual manner.
6. A Union Jack crossed with another flag for wall display, should be on the right of that flag (our left), and its staff in front of the other staff.
7. International usage forbids display of the flag of one nation above that of another on the same flag-pole, in peace-time. When flags of two or more nations are displayed, it should be from separate staffs of the same height. The flags should be of the same size.
8. The Union Jack in a group of flags should be in the centre and at the highest point of the group.
9. At public meetings, the flag should be displayed above and behind the speaker, but should never be used as a drape for table or platform, and nothing must be placed on it.
10. At unveiling ceremonies, the flag should be carried aloft to wave over the memorial for the remainder of the service. It should not be dropped to the ground to expose the monument.
11. In church, the Union Jack should be on a staff and on the congregation's right when on the main floor, and on the minister's right if on the platform.
12. When carried in procession, with several flags in line, it should be in front of the centre of that line.
13. When the flag is displayed in a manner other than being flown from a staff, it should be displayed flat. When drappings or festoons are required, bunting should be used, but not the flag itself, excepting as the centre of the decorative scheme, and then it should not be placed lower than a person seated. A flag should never be draped over the hood, sides, or back of a motor car or launch, nor used as the part of a costume, or as a decoration on an athletic uniform. It should not be printed on boxes, or embroidered on cushions or handkerchiefs.
14. During the ceremony of hoisting or lowering a flag, or when it is being carried past in a parade or a review, all persons present should stand at attention.

Music as a Basic Subject in the Curriculum

SIR Michael Sadler, in stating his idea of the purpose and content of any scheme of education, has this to say:

"I believe that a liberal education should be given under conditions favorable to health.

"That the body should be trained by vigorous exercises, attention being paid to health and food.

"That the eye should be trained to see, and the ear to hear, with quick and sure discrimination.

"That the senses of the body should be awakened, and that the pupils should be taught, not only to appreciate beauty, but to express beauty in music, in movement, in modulations of the voice, and through line and color.

"That their hands should be trained to skilful use in handicrafts.

"That the will should be kindled by the ideal, and be hardened by disciplined action which enjoins self control."

In "A Handbook of Suggestions for Teachers", issued by the British Board of Education, occurs this significant statement:

"It will be an important, though subsidiary object of the school to discover individual children who show promise of exceptional capacity, and to develop their special gifts (so far as this can be done without sacrificing the interests of the majority of the children)".

In the light of such a discussion of the aims and ideals of the modern school, how does music fit into the educational scheme, and of what relative importance, in the allotment of time set aside for the various fields of study and activity?

I make no apology for again quoting from educators of unquestioned authority, who cannot be accused of prejudice because of specialized interest in the subject of Music.

First, from Stanley Hall, one of the great pioneers in modern American educational thought and practice, we get this pronouncement:

"Musical culture is the most liberal and humanistic of all studies, perhaps not excepting even literature. There is a need of an awakening to the possibilities of musical education. Music adds new and brighter colors to experience. It frees us from false and bad feelings, gives us fuller life, makes us expressive. It is not for the few alone who have talent, but for all."

Now another quotation from the British Board of Education, "Handbook of Suggestions for Teachers":

"Music is recognized on all hands as one of the best means at a teacher's disposal for the training of children in the disciplined expression of emotion and for cultivating sensitiveness to order, rhythm, and harmony. Its influence upon the children is all the greater because they are so largely unconscious of it."

Finally from a pamphlet on Music written for London teachers by Mr. E. M. Rich, chief Education Officer, London County Council, I quote:

"Far from being a mere accomplishment to be sacrificed at any moment to the claims of immediate utility, it should be regarded as a basic subject and one of the most practical and valuable in the curriculum."

The great majority of Manitoba school administrators and teachers will doubtless agree in theory with the above statements. Does this intellectual belief bear fruit in actual application to problems of school administration? Is music always accorded the time and attention which its importance warrants? A survey of the schools of the province as to their musical activities might provide an interesting contribution to the general analysis of the strength and weakness of our present educational system.

There can be no question about the sufficient allotment of time to the "academic subjects" on the school curriculum, nor as to the energy and honest effort directed to the teaching of the same. In spite of this, however, the lack of know-

by Ethel A. Kinley

SUPERVISOR OF MUSIC, WINNIPEG SCHOOLS

ledge of the very facts so conscientiously taught, displayed by the products of the schools, is loudly lamented by the university, the normal school, the business college, the employer, and by the board of examiners of the Department of Education. Would it be unreasonable to suggest that had more time been devoted to such creative activities as music, dramatics, arts and crafts, and the like, the awakened interests, the increased mental alertness, and the emotional adjustment, which in the very nature of things, accompanies participation in them, might have resulted in the attainment of higher standards in the academic field? Music and the kindred arts, wisely used, have proved to be great factors in character building and in citizenship training, as Mr. Wachna so clearly demonstrated in his article in the November issue of "The Manitoba School Journal."

What must be done to ensure adequate teaching of music in our schools? First of all, administrators must see to it that adequate equipment is provided, that sufficient time on the school programme is allotted to music, and most important of all, that at least one teacher is appointed to a school staff who is possessed of adequate knowledge of the art of singing and of choral and classroom methods, and who is fired by an enthusiasm for her task.

The allotment of time for music should be as follows:

Grades I to VI, 20 to 30 minutes daily.

Grades VII to IX, two 40 minute periods weekly.

Grades X and XI, two 40 minute periods weekly for students of average musical ability and interest.

In addition, periods should be allotted for choral and other musical clubs in which talented or especially interested children may have these special talents developed. "Club", "hobby", or "extra-curricular activity" periods are now recognized as important features of school life, and may be used for this purpose. Preparation for school concerts, and music festivals may thus be carried on without disrupting the regular classes.

1. Necessary equipment is as follows:

- (a) Song material for teacher's use in class—
Grades I to III—"Sixty Songs for Little Children";
Grades IV to VI—Piano edition of "Manitoba School Song Book";
Grades I to VI—Additional song collections such as "What the Children Sing" (Augener and Co.), or the "Oxford Book of Nursery Rhymes", and the song books listed in the Programme of Studies for Manitoba, Page 216.
Grades VII to IX—Piano edition of "Manitoba School Song Book" and the supplementary song collections listed in the tentative Music Programme for these grades, issued September, 1940.
- (b) Books necessary for use of the students—
Grade III—Treasury Sight Reader Book I;
Grades IV to VI—Treasury Sight Readers called for in the outline of work for the respective grades. "Manitoba School Song Book" (melody edition).
Grades VII to IX—Treasury Sight Reader Book IV. "Manitoba School Song Book" (melody edition).

N.B.—One or two sets should be placed in the teachers' reference library in each school and the books rotated among the teachers. The piano edition of the "Manitoba School Song Book" should be placed here as well.

(Continued on Page 23)

The Rhythm Band in The School

by Margaret Thomson

MACHRAY SCHOOL, WINNIPEG

WHAT is a "Rhythm Band"? A rhythm band is composed of players who use percussive instruments to obtain their effects—hence the terms "Percussion Band" and "Rhythm Band" are synonymous. Melody is usually added to the band score by the piano—though other melodic instruments are occasionally used.

Has rhythm band work any real musical value? Is it a practical project for Manitoba Public Schools? Yes, most emphatically. Rhythm is the backbone of music. Small children will respond to it even before they are conscious of melody. Many young children, and older ones too, who cannot carry a tune, will find band work a veritable joy. Percussion band work sharpens a child's musical perception, by teaching him to listen critically. It teaches him to read from score, either for a single instrument, or to pick his particular line from among several others. It familiarizes him with a few good tunes (if the music is judiciously chosen). Most important of all, it gives him the joyous experience of making music with others, providing a civilizing and socializing influence.

It is to be deplored that rhythm bands often appeal to the musically uncritical merely because they consider the performances "cute". Gaudy uniforms and display work alone have nothing of real value. Good, sound musical work should be the sole objective of any teacher. As the child grows older, band work should never be substituted for orchestra work, unless the cost of the latter is prohibitive. Having mastered musical ABC in his rhythm band, the student is now prepared to cope with melodic line and more advanced technical difficulties. He is also more likely to be interested in the study of an orchestral instrument for ensemble playing, than to aspire to a murderous solo performance of "Country Gardens" on the piano!

Good percussion instruments for fifteen pupils will cost from fifteen to twenty dollars—depending on the price of the drum. Drums come fairly high. The set, however, will last for years, and the cost works out to a minimum per child. Some groups try making their own instruments, but if the objective of the work is music-making, good instruments, similar to those used in a symphony orchestra percussion section, are essential. Just watch a child when he recognizes the sound "his" triangle, tambourine or castanet makes coming from a symphony record!

Basic instruments for band work, beginning with the treble, are: castanets, triangle, tambourines, cymbals, and drums. Bells are frequently added, and American catalogues list tone blocks, Chinese wooden blocks, sand blocks, etc. However, music from British publishing houses is scored for "basic" instruments only. Of course it is perfectly permissible to do one's own scoring — if the results are musical. That is the acid test.

The teacher's ear is the only certain guide in working out the balance of parts. General proportions for fifteen players are approximately: three castanets, three tambourines, seven 4-inch triangles, one

pair 7-inch cymbals, and one good drum. Size and quality of the instruments determine the number of each, but triangles always constitute the largest section. These should be tuned to the same note. Anything larger than a four-inch triangle is a solo instrument. Triangles present the least technical difficulty, drums and castanets the greatest. Castanets with handles may be purchased. These are easier to play, but more expensive. It is ideal to have most of the children change instruments for each selection.

If the children have had no previous experience with band work, do a good deal of work on phrase recognition, the clapping and beating of double and triple time, and tapping of rhythm patterns—before instruments are introduced at all. We use school-manufactured rhythm sticks at this stage. The introduction of instruments is a great event. Very few suggestions for lesson procedure can be given here. Teach the first little piece by rote, and allow the children to decide which phrases should be played by each instrument. At first they will follow the rhythmic pattern of the notes. Then let one instrument play the pulse of the piece, while the others follow the melody. Certain instruments may play only the strong beats and others the weak ones. After the children have enjoyed the rote work, write out the score, as they have "composed" it, on a blackboard or chart. Use a special color for each instrument. We use symbols too: an over-sized dark colon for castanets; Δ for triangles; T for tambourines; a circle with a dot in the middle for cymbals; and an X for drums. From this proceed to the use of notes instead of symbols, and finally to the individual scores. At no time allow indiscriminate banging.

The little conductor is of paramount importance. Let all the children try conducting and choose those with the greatest aptitude in this way. Child conducting is, at first, largely an imitation of the teacher's conducting. Child conductors must be carefully trained in the correct "beats". They must be taught to bring in the different sections, to indicate expression marks, to have the score in their heads, not their hands in the score, to take complete charge of the ensemble. The band, on the other hand, must learn to watch the conductor at all times, and be sensitive to his directions.

As the piano adds the sole melodic interest, it should be played by a most reliable person, preferably the teacher. As a member of the ensemble, the pianist must be conducted as carefully as the other instruments, otherwise the pianist is conducting the conductor—which sometimes occurs!

Training a rhythm band requires infinite patience and attention to detail. It also requires many hours' work out of school time, if concert or festival performances are desired. But the children's enthusiasm for the work is boundless, and the teacher will find no activity giving greater satisfaction, or teaching lessons of finer value.

NOTE—The best authority on all matters concerning percussion bands is Louie E. de Rusette. The book "Children's Percussion Bands" (Curwen), by this author, is recommended.

What is Happening With Music in Our Schools?

by T. H. Hanney

SUPERVISOR OF MUSIC, BRANDON SCHOOLS

I HAVE been asked to give my own idea of "What is happening with Music in our Schools?", so I make no apology for writing in the first person; it would be easy to prepare a paper on the experiences and findings of others, but you can do that for yourself much better than I.

Two small children have recently come under my notice. I report them both as nearly verbatim as possible.

At a small gathering a young lady, who had just sung a well known song, quite well, was approached by an interested listener, and the following dialogue ensued.

I.L.—"Thank you for your charming song, may I ask who it was written by?"

Y.L.—"I dunno."

I.L.—"Who wrote the beautiful poem?"

Y.L.—"I dunno."

I.L.—"It seemed a trifle low for your voice, what key did you sing it in?"

Y.L.—(irritated and impatient)—"Search me; ask the piano player."

A middle aged man came into my Studio and, after the usual civilities had been exchanged, nervously came out with:

"Say, is there any chance of my taking a lesson or two and picking up a little about singing or the piano or something? I'm crazy about music but never had any chance when I was a kid—y'know I don't know anything about music but I sure know what I like."

Every professional and practicing musician can duplicate these instances from his own experience and, to me, nothing is more pathetic.

In the case of the young lady possibly her own indifference was to blame, more than likely the indifference and carelessness of a teacher who was concerned only with vocal technique and not at all with turning out a cultured and informed musician; in the case of the older man—well! to use the vernacular, he was "right out of luck"; he had no chance.

Thank God—"with Music in the Schools"—these, and thousands of other similar problems, have at least a reasonable chance of being solved; and it is our responsibility to give to the children of our time such knowledge of perhaps the most beautiful of all the Arts that they will be able to distinguish the true from the false, to choose a genuine musician and not a fake to instruct their children, to weed out the vulgar and commonplace in Musical Literature, and to know and love those men and women who have spent their lives trying to leave a legacy of beauty, a "Torch" to be held high and carried to greater glory.

In the present state of musical practice anyone can get away with almost anything and the reason is not far to seek: let us be honest with ourselves and admit that by far the greater proportion of the general public know very little, if anything, about music—in the words of my middle aged friend they "know what they like", but, being questioned on the simplest things, are compelled to use the simple and pathetic "dunno" of the young lady referred to—are they to blame for this? Surely not, to change but one word in a part of our title, they were "Without Music in the Schools."

The prospect for the future is so encouraging; not only do educators and teachers recognize the value of music, but business men, employers of labour, Service Clubs, too, in

fact it is becoming generally admitted that it is a very necessary part of the modern social system; this being the case let us have the best we can and teach our children to know and recognize what is good.

If you have any doubt at all on this score, try this—it will surprise you:

In the quiet of your home, after your day's work is done, take a pencil and sheet of paper (you will need a good sized one), close your eyes and relax and try to imagine the world, as you know it, totally devoid of music of any kind; if you can bring your mind to realize this, and I doubt its probability, set down on your paper as many as you can of the changes that would have to be made to cope with the new situation in our social life; some of course, would be all to the good, but you will find that the result on the whole would assume the proportions of a major calamity. Therefore, I say—"With Music in the Schools".

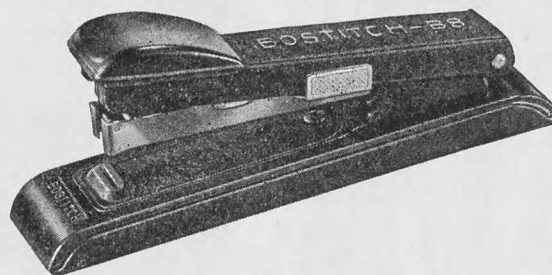
Let us recognize also that one does not live alone on Beethoven, Bach, Mozart and Brahms; in our reading we have the Classics, novels of all kinds, magazines, newspapers and even the "funnies" on Saturdays which we surreptitiously keep inside the Editorial page and have a good chuckle over when unobserved; similarly we have types of music to fill the needs of many types of people and circumstances; let us be dignified with the Classics and thoughtful, as becomes their greatness, but surely let us dance with Strauss and the modern composers of dance music, let us thrill to "There'll Always be an England" and "Wish me Luck as you Wave me Goodbye" and let us too, be "Home

(Continued on Page 24)

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Departmental Bulletin

Manitoba School Childrens' Ambulance Fund

The fund is now an established fact. Two contributions have been received and deposited. The first came from Hollybourne School, Grandview, Mr. L. Brock, teacher. They sent in \$1.00, the proceeds of a Hallowe'en Party given by the pupils of the School. Parents came to this party and took part in a program which included games, ducking for apples, dancing and a lunch served by the pupils. Contribution number two was brought in by Mr. L. R. Olesczuk, Principal of Donald School, Lockport. This donation, \$5.00 was the proceeds of a dance given by the senior girls of this school. Dozens of letters have come in from schools which are enthusiastically behind this effort of Manitoba School Children. We are assured of a splendid response. Schools which cannot contribute anything just now are planning to do something in January or February.

Many enquiries are coming in as to the possibility of making money from salvage. Many things can be salvaged which have value but the problem is the transportation of the material to the city. The costs make the net returns very small. The possibilities of salvaging are being explored and when means of transporting and selling have been found, schools will be advised through these columns.

Contributions should be mailed to Manitoba School Childrens' Ambulance Fund, and money orders and cheques made payable to C. K. Rogers, Treasurer.

* * *

Re Grade XII Mathematics

Teachers are asked to note the following:

In Analytic Geometry, Sections 29, 37 and 38 of Chapter III may be omitted from Paper A, and Sections 60, 61 and 64 (parts 3, 4, 5) of Chapter V may be omitted from Paper B.

In Trigonometry, Sections 57, 58 and 59 (with their graphs), of Chapter VII, have been added to the work for Paper B in the current Programme of Studies.

* * *

Re Optional English—"Short Stories"

The Manitoba Text Book Bureau now has a supply of the text "A Book of Modern Short Stories" by Dorothy Brewster, and advises that the price of this book is \$1.15 instead of \$1.35 as quoted in the November issue of The Manitoba School Journal.

* * *

Re Cycle of History and Science in Grades IX and X

In order to overcome, as far as possible, difficulties encountered when students change schools it has been decided that in 1941-42 all schools combining Grades IX and X for instruction in Science and History will take Grade X British History and Biology, and will take Grade IX History and Science in 1942-43, continuing thereafter to alternate the classes in this order. This will mean that in 1941-42 certain students should be taking Grade IX General History or General Science (or both), and because of the new cycle will not have opportunity to do so. Further announcement regarding this phase of the situation will be made in a later issue of The Manitoba School Journal.

* * *

Grade XI School Examinations Held in December

Where students remove supplementals by way of school examinations at Christmas, in accordance with the regulations given on pages 56 and 57 of the current Programme of Studies, teachers are asked to hold the results until June, 1941, and include them at that time on the regular Grade XI Score Sheets.

This Bulletin is for the information of all Teachers in the Province. It must be kept for future reference.

Questionnaire Re Grades IX and X

The Department of Education has mailed to the schools a questionnaire regarding students enrolled in Grades IX and X. Principals or teachers who have students in these Grades and who have not received a copy of the questionnaire, should write immediately to the Registrar's Office, Department of Education.

* * *

Normal Entrance Credit for Arithmetic, Bookkeeping and Shorthand

On page 52 of the current Programme of Studies notice is given that fourteen units constitute a full Normal Entrance Course to the end of Grade XI. It will be observed that four of the fourteen units are from the optional subjects. This is to advise that students who have Grade IX standing in Arithmetic, Bookkeeping or Shorthand may claim two units of credit for each of these subjects by completing the course in Grade X.

* * *

Map Work, Grade XI History

The requirements for the Map Work in Grade XI History have been altered slightly. Below will be found the minimum expected:

1. Principal Physical Features:
 - (a) **Rivers**—St. John, St. Lawrence, Ottawa, Albany, Nelson, Churchill, Red, Assiniboine, Saskatchewan, Mackenzie, Peace, Fraser, Columbia.
 - (b) **Lakes**—Great Lakes and connecting bodies, Champlain, St. John, Nipissing, Nipigon, Winnipeg, Manitoba, Winnipegosis, Athabasca, Great Slave, Lesser Slave, Great Bear, Okanagan.
 - (c) **Mountains**—Coast, Selkirk, Rockies, Laurentian Shield.
 - (d) **Islands**—Anticosti, Newfoundland, Cape Breton, Prince Edward, Baffin, Manitoulin, Vancouver, Queen Charlotte.
2. Exploration and Fur Trade:

The routes followed by—Cartier, Champlain, Le Verendrye, La Salle, Radisson and Grosseliers, Hearne, Hudson, Fraser, Thompson, Mackenzie. (The names and locations of principal places visited and posts founded should be shown, e.g., La Verendrye's route should show—Kaministiquia, St. Pierre, St. Charles, Maurepas, Rouge, de la Reine, Dauphin, Bourbon, Pascoyoc.
3.
 - (a) Boundary Settlements between Canada and U.S.A.
 - (b) Boundaries of Provinces, 1763, 1774, 1791, 1867, and at present.
 - (c) Boundaries of Manitoba, 1870, 1912.
4. Pioneer Settlements:
 - (a) Acadia, Valley of St. Lawrence.
 - (b) Loyalist Settlements—e.g., Prince Edward Island, Cape Breton, St. John Valley, North shore of Lake Ontario, Niagara peninsula. (The student should be able to name as well as locate and mark the settlements).
 - (c) In the West—Selkirk Settlement, Barr Colony, Metis settlements, Vancouver Island, the Fraser Valley, Peace River settlement.
5. Communications:
 - (a) Canals—
 1. The St. Lawrence, Lachine, Welland, St. Clair, Sault St. Marie.
 2. Rideau.
 - (b) Railway—C.P.R. Line—Vancouver, Kicking Horse Pass, Calgary, Medicine Hat, Regina, Winnipeg, Fort Wil-

liam, Sudbury (Toronto), Ottawa, Montreal, St. John.

C.N.R. Line—Vancouver, Yellowhead Pass, Edmonton, Saskatoon, Winnipeg, Sioux Lookout, Capreol (Toronto), Ottawa, Montreal, Moncton, Halifax.

H.B.R.—Hudson Bay Junction—The Pas, Ilford, Churchill.

It is desirable also that the main routes of the Trans-Canada Airways and of the Trans-Canada Highway be indicated to the students.

6. Cities and Towns:

- (a) Ottawa and the Provincial Capitals.
- (b) Other important cities not indicated above—Prince Rupert, Trail, Lethbridge, Prince Albert, Flin Flon, Brandon, St. Boniface, Timmins, Cobalt, Windsor, London, Hamilton, Kingston, Sherbrooke, Three Rivers, Sidney (N.S.).
- (c) Military Sites—Louisbourg, Ticonderoga, Fort Niagara, Fort Detroit, Queenston Heights, Chateauquay.

* * *

Special Holiday Fares for Teachers and Students

The following arrangements have been authorized for teachers and students of Canadian Schools and Colleges in connection with the Christmas and New Year Holidays:

- Territory:** Between all stations, Fort William, Ontario, Armstrong, Ontario, and West in Canada, also from stations in said territory to stations in Canada East thereof.
- Conditions:** Tickets will be sold to teachers and pupils of Canadian Schools and Colleges, on surrender of Canadian Passenger Association Teachers' and Pupils' Vacation Certificate Form 18W.
- Fares:** **First Class**—Normal one-way first-class fare and one-quarter for round trip, minimum charge, 25c.
Coach Class—Normal one-way coach fare and one-quarter for round trip, minimum charge 25c.
- Dates of Sale:** Tickets to be sold and good going Friday, November 29th, to Wednesday, January 1st, 1941, inclusive.
- Return Limit:** Valid for return to leave destination not later than midnight Wednesday, January 31st, 1941.
- Note:** Tickets will be good for continuous passage only.

Teachers and Principals requiring School Vacation Certificates should write to Canadian Passenger Association, Room 320 Union Station, Winnipeg.

* * *

Important Notice to Teachers Re Visits to Legislature in Session

Teachers are requested to make arrangements with Mr. B. Lyndon, 840 247, before bringing classes to the Parliament Buildings to see the Legislature in Session. In order to make arrangements for seating and guides it is necessary that contact be made at least 2 or 3 days in advance. It is to be understood that classes of children are heartily welcome to visit the Legislature in session, and this advance notice of coming is requested so that the best arrangement possible can be made for the reception of these pupils.

* * *

Re Children from British Isles

On Page 15 of the November issue of The Manitoba School Journal a request was made for Principals and Teachers to forward to the Registrar, Department of Education, a statement showing the number of children from the British Isles enrolled in their schools. It is thought that in some instances the statements have not been submitted and the Department asks the information be supplied immediately upon receipt of the notice.

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THE Manitoba we know today represents the toil of Manitoba people extending over a period of sixty-five years. Back in the year 1875 settlement centred about the Red River Valley and the Valley of the Assiniboine. The miracle of development we see about us today is the result of sixty-five short years of effort.

If we were to draw a line from Winnipeg to Emerson and another line from Melita to Virden it would be accurate enough to say that little of Manitoba lying between these two vertical lines was actually settled previous to 1875. From 1875 to 1890 the country developed rapidly and settlers from Eastern Canada particularly and from Overseas established themselves in Manitoba.

It was a country of young men of adventurous turn of mind. These men had two characteristics in common—a belief in themselves and an abiding faith in the future of the West. They came from pioneer stock in the East and many of them were skilled in the art of farming. They were two-handed men with a “knack” of doing things for themselves. They were “handy” with the broad-axe, the axe, and the adze. Most of them had experience in rough carpentry. The building of log houses and stables was routine work, and they could turn to any task with initiative, zeal, and a deftness that offered ready solution to any mechanical problem with which they were faced.

Looking back to these men and women, one cannot but be impressed with their rugged honesty, their unfailing patience, their thrift, their industry, and their faith. They lived near to their God, these early pioneer men and women; and in spite of frost, hail, drought and cold, trusted implicitly in a merciful Providence. As the memory of these stalwarts, “as they lived and moved and had their being”, fades—the true greatness of their character, their simplicity, and their integrity, stands out like a spruce tree against the red of sunset.

Such a man was Stevenson of Pine Grove farm. Born in far away Perthshire, he came to Canada from his Scottish home in the early seventies, breaking his journey to the West in old Ontario. In York county where this Scottish lad had his first Canadian experience, he saw the orchards of Ontario and there came to love them. It is important to remember this because orchards and apples were to play a very large part in his Western experience.

In 1874, up through the port of Emerson, A. P. Stevenson, formerly of Perthshire, Scotland, and late of York county, Ontario, journeyed westward in search of land under the Homestead Act. We can fancy him striking west along the old “Post

GREAT CITIZENS

Stevenson of

by D. Bruce

Road” toward the Mennonite villages and their warm hospitality, out in the general direction of Morden, out to the Pembina Mountains. One can fancy the blue ridge of “The Mountain” emerging from the prairie haze and we can see him turning northward along “the ridge” to seek the shelter of the hills.

Old Nelson would be there, and it would be at “Old Nelson”, the town that was moved to Morden, that he would file his homestead. Five years later, the Pembina Branch of the C.P.R. would thrust its way westward to Deloraine, but in 1874 Emerson was the nearest market town to the Stevenson homestead, later to be known as Pine Grove Nurseries.

In the year of grace, 1874, grave doubts were entertained whether garden vegetables would mature in Manitoba. Nevertheless, it was in 1874 that A. P. Stevenson began his long career as a horticulturist and as a grower of apples. This was to earn him in later years the sobriquet, “The Apple King”, but it was 1874 that he planted his first apple tree.

A fellow-worker in the same field wrote of him: “Now Mr. Stevenson knew no magic but he did possess some qualities which are just as potent in the realm of achievement. He had a stout heart, a hand that never wearied and an unfaltering belief in the future of THIS country.”

It was twenty years until he was to eat his first apple. There are few better examples of a man being faithful to a vision; he had the patience, the perseverance, the faith of a scientist. For ten years he carried on experiments to ascertain the hardiness of eastern varieties of apples. He discovered that grafting in the usual way was a waste of time but he patiently persisted until he could prove this beyond a shadow of doubt.

In 1884, ten years after his first planting, he was able to bring his first crab-apple tree through the first winter without frost-killing. The variety was a Minnesotian Crab called “Transcendent.”

Stevenson followed the experimental work being accomplished south of the line. Here a world wide



A. P. Stevenson among his Blossoms

NS OF MANITOBA

of Pine Grove

ice Moorhead

search for hardy varieties of apples was underway. Acclimatization involving from six to ten years was too slow a process—they turned to Russia and from the distant Volga region northward two hundred varieties were secured.

In 1890 Stevenson began his experimentation with Russian apples. It was a large scale operation involving 90 varieties. The same painstaking care, the same almost oriental patience, marked this early experimentation. Like every other pioneer in the plant development field, there were alternate periods of loss and gain, accomplishment and defeat.

From the long careful years of slow painful progress, five varieties emerged. These varieties were, "Antonovka", "Charlamoff", "Simbrisk", "Hibernal", and "Blushed Calville". Two special varieties from seedlings were Mr. Stevenson's own particular development. To these were given the names, "Pine Grove Red" and "Winnifred".

Mr. Stevenson did not confine his horticultural adventures to apples only. Crab apples, plums, cherries and small fruits were also fields in which he pioneered.

From these experiment he developed from a seedling, the Mammoth variety plum. Not only did Mr. Stevenson conduct an experimental plot for the encouragement of apple and fruit growing in the West, but he made it pay.

Here are some returns:—

One Hibernal tree in 1912 yielded 27 boxes of apples at \$1.50 per box; one row of 20 Blushed Calvilles in one year brought \$120.00 in returns.

Three hundred barrels of apples were produced in one year.

The care of 1,000 trees, 400 bearing fruit required 23 days of man labour and 14 days of horse labour in one year.

Perhaps one of the interesting phases of apple production at Pine Grove was the fact that people came for miles around purchasing apples at the point of production. There were thus little transportation difficulties. Apples picked before eleven o'clock in the morning were all gone by evening. Would-be purchasers picked their own apples and apples were even picked by lantern light to provide for country men who had come long distances to buy Manitoba apples at home.

It is hard to estimate the contribution made by men such as Stevenson. It is not presumptuous to suggest he started the Morden Experimental Farm along the way to the distinction it now enjoys under its able director, Mr. W. R. Leslie. Preliminary work

done by Stevenson must have been of inestimable value to technical Horticulturists. Stevenson's success must have encouraged men like W. J. Boughen of Valley River, and F. L. Skinner of Dropmore to continue in the splendid work they are doing.

Stevenson stimulated not only the commercial field but has encouraged the other phase, the value of trees about a farmstead. No more beautiful sight can gratify the eyes of man than apple and other fruit trees in the full glory of spring blossom.

The Free Press of July 26th, 1913 had this to say of Pine Grove farm: "Old and young pines and a number of small berry bushes grace the southern part of the field which is easily one of the most beautiful spots in the whole of the Province."

In later years Mr. Stevenson relinquished the more onerous duties of Pine Grove Nurseries to his sons, Robert and Ernest, who are still carrying on their father's work and the name and tradition of Stevenson is a household word for reliability wherever Horticulturists are known in this Province.

In 1913, Mr. Stevenson moved to Winnipeg but remained actively associated with Horticultural enterprises. The Manitoba Agricultural College recognized his life-long work in that field and he was awarded an honorary degree from that institution in 1921.

Stevenson "made two blades grow where one grew before". He had the satisfaction of seeing his dreams come true. He had the further great satisfaction of living to see his faith in this Province justified. He belonged to the virile breed of pioneers. Without thought for his own aggrandizement he toiled on, and when honors were showered upon him he bore them with modesty and with dignity.

He didn't talk citizenship, he lived it every minute of the day and night. He possessed those fine enthusiasms, that unfaltering loyalty, that monumental patience, that tireless industry which are the ear marks of the great citizen. But above all he developed a philosophy of life, and humbly acknowledged the place of his Maker in the destiny of man.

His greatest contribution was perhaps this: He placed emphasis upon farming as "a way of life". He made no attempt to exploit the God-given soil. He nourished it and passed it on to his children, not impaired, but enhanced in value. When his death occurred in California on December 23rd, 1922, he left to posterity a great tradition. To his children he left a great name, and we who love the land, desire for them that Pine Grove Farm may be Stevenson from generation to generation to his children and his children's children.

Let me to the heights and breast the slope, the steep
And upward toiling seek the summit far;
Nor turn me to the valley and its shadows deep
But seek the highest crag and evening's earliest star.

The valley for the bovine breed—the summer shade
And nature's richest bounty easy to the hand.
Let me to the mountain struggle unafraid
Win to the crest, and winning breathless stand.

—D. B. M.—4-11-40.

(Our acknowledgments are due to the Grain Growers' Guide, the Winnipeg Free Press and the Provincial Library, for assistance in the preparation of this article.)—D. Bruce Moorhead.



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The Contribution of the Intermediate School

by Kathleen Kinley

ROBERT H. SMITH SCHOOL, WINNIPEG

THE challenge to the teacher here is unlimited. An arbitrary element which must be considered is the time allotment. Two forty minute periods per week has been the legal minimum. In the schools with which I am acquainted further time has been set apart for the development of special talent and enthusiasm in the training of school choirs. But whether the minutes per week be less or more they are all too few to match the urgency of the need for study and for activity.

Our programme includes singing technique, sight reading, building of song repertoire, study of songs and other music of different types and periods, study of the orchestra, of orchestral instruments, of orchestral works, of some orchestral and song composers whose works we often use, Gilbert and Sullivan stories, songs, and tradition. It also includes the preparation of suitable songs for mass use in the frequent and varied school assembly periods. The choirs supply the music for the school concert and support for the Musical Festival.

Correlation with other subjects and preparation of projects often motivates this work. A wise man has said "Destroy a nation's historical records and its history may be reconstructed from its folk songs". While the history class marches with England's aggressive Edwards the music class sings "Men of Harlech" with Llewellyn's men and "Scots Wha Hae" with Ettrick and Teviotdale. While the history class struggles with the Stuarts the students can chuckle over the political opportunism of the Vicar of Bray, or feel the eternal tug on the heart strings of the Bonny Prince as they sing Jacobite songs.

The thought of projects creates a never-ending vista—the folk songs of a nation; or, in sub-division, its sea songs, settings of Shakespeare, Schubert songs, the madrigallists, Elizabethan musical instruments, and so on for pages. Integration with the geography and the English departments in such work would obviously be to the great benefit of all concerned.

With the demands upon the music time so great every device must be used to keep up and add to reading skills with the minimum use of this commodity. Charts of familiar problems used for frequent and fleeting references are indicated here. As often as is humanly possible have the music of the song being prepared for whatever purpose in the hands of the student. While it is to the potential adult chorister that sight reading is chiefly important, familiarity with notation brings pleasure and comfort to any singer.

The teacher is fortunate who, at this stage in the child's development, can deal with boys and girls separately, and also who can deal separately with students of differing mentality. In the high task of stimulating the mind and the spirit the boy who is not a student presents his own very definite problem. Be patient with him and understanding of him. His needs are great. He is for the nonce a bewildered soul. The world is not what he thought it. He can never be a child again and there is a long struggle ahead before he becomes a man. He is noisy, he is crude, he is awkward, his voice won't work, he is eternally afraid of not appearing manly, he is miserably self-conscious. He is apparently the "Singing Teacher's" greatest problem. But a sincere challenge to the true, honest heart of him will elicit the staunchest, finest loyalty and co-operation the world offers. Do not treat a group of boys of this age in any way as you do the girls. Circumvent the boy's cruder reactions, give him his own songs, his own programmes, his own techniques, see his side of the question, demand much spiritually and accept no less, deal with him in a straight-

forward, mentally vigorous manner. Keep him busy! On the technical side of his treatment keep the songs in a medium range, demand correct production of tone, refuse the shouting of the party and the camp-fire sing-song, and do not keep him singing until he tires.

In the choice of repertoire and material for students of this age reject the fallacy that "they must be given music that they like" if that means popular or "party" music with doggerelish or saccharine words, or even with common-place words. Point out to them that they get a heavy diet of such musical sweets via radio, movie, and party; that their church and their school must supply the "bread, butter, milk and meat" of their musical diet. Would they ask their English teacher to fill the English period with a "True Story" or a "Gang Thriller"? The Manitoba School Song Book, newly authorized, provides a wealth of material which can be supplemented from additional lists contained in the tentative music programme for Grades Seven, Eight and Nine.

The vocal and technical training given to choristers in our school is reaching an ever higher standard, thanks to those wise school men and women who sponsored the festival movement. The songs learned are gems of musical literature, and the repertoire of a singing child by the time of high school entry is amazing in its scope. Years of experience in this work force the conclusion that young singers, though not remarkably discriminate in the choice of songs themselves, love the finest songs offered to them.

What experiments in living together the choirs are! What training they offer in being a pleasant part of a social whole, for the good of which no personal sacrifice is too great! One learns here understanding, goodwill, co-operation, and consideration for others, as all work together for the welfare of the choir. Then too the choirs are the school's largest teams, with all the throbbing loyalty of the school behind them. And their contribution to the happy entertainment of the community is great.

If circumstances permit of such activity the carrying on of classes for solo, duet, trio, and ensemble work has definite value. Students of special musical ability become seasoned leaders for their choirs in technique and platform confidence. Such training is offered to any student who possesses vocal talent, a desire to use it, and the possibility of becoming adaptable to group discipline. Parental consent to such use of leisure hours is imperative. Pupils are urged to refrain from adopting this activity if it interferes unduly with some previously established expressive outlet in which they intend to persevere. Singers should be allowed to withdraw from such activity at the wish of themselves or their parents at any time previous to the final weeks, without any stigma being attached to such an action. The percentage of withdrawals will prove to be entirely too negligible to affect the welfare of the whole.

One of the greatest contributions of the music class is the preparation of the students for assembly occasions. Because songs and hymns play such an emotionally valuable part in services and other gatherings they must be presented with care. Young hearts and minds must be filled with the understandings and attitudes appropriate to the occasion, and that is the music teacher's great task and great privilege. May we prove worthy of so high a challenge!

Christmas Carols

by Frances Riddell

GLENWOOD SCHOOL, ELMWOOD

IT is Christmas Eve in fifteenth century England, and all the people of the town have flocked to the cathedral to watch the performance of a mystery play. By the altar is a cradle with the Virgin Mother seated near-by. Shepherds enter from a side door, driving real sheep. While some of them watch their sheep, others fall asleep. Suddenly there rings out a trumpet call, and from high up in the pulpit, an angel proclaims the birth of the Christ Child. Songs of "Gloria in Excelsis" ring out from the choir of angels, and the poor shepherds crowd around the manger. Then in joyful procession they circle the church singing songs of praise—the earliest of our Christmas Carols.

Like Gothic Architecture, carols are the result of the imagination and effort of many people combined—parsons, musicians, poets, as well as the common people, during the two centuries and a half from Chaucer's death in 1400 and the advent of Puritanism under Oliver Cromwell. They are folk music in the sense that the music was not written down, but was preserved in the memories of the people who sang it. There were Spring Carols, Easter Carols, Harvest Carols as well as Christmas ones. The form varied between the ballad type where a solo voice told the story and the people joined in a refrain, and the macoronic type, where Latin lines—usually taken from parts of the services—were interspersed alternately with lines in the vernacular. In its original form, the word Carol had the connotation of a dance as well as a song, where the township people danced or clapped to the joyous swing of the music.

As early as 1521, Wynken de Worde printed a collection of carols. Unfortunately, all that has been preserved from this volume is the last page which contains the famous "Boar's Head Carol" and the name of the printer's establishment in London. Regularly however, even during the deadly years of the Puritan regime, broadsheets were published containing the words of the most popular carols and suggesting tunes to which they might be sung.

With the advent of Puritanism the carols were condemned for their joyousness and their delight in festivities. Christmas itself as a day of celebration was outlawed, and in 1644 was even proclaimed a fast day, because it fell upon the last Friday of the month which was always enforced as a day of fast. Fortunately the songs travelled underground and were preserved in the memories of the people.

During the artificiality of the eighteenth century the carols were nearly lost, as their simplicity fitted ill the precious and formal tastes of the period. Even among the common people the songs lost much ground, although Goldsmith tells us that his parishioners in "The Vicar of Wakefield" kept up the traditional music.

These carols might well have died out entirely, had it not been that various musicians during the last part of the nineteenth century began, just in time, to collect some of this authentic folk music from the people who had known it. These were written down and thus preserved for all time. Nor

is it necessary that the carols be regarded altogether as an art form of the past. They can well be written today in our own idioms, and may become authentic carols if they are accepted and sung by the people as the old ones have been.

Never at any time of the year, do people sing so spontaneously and so sincerely as at Christmas. It is only natural therefore, that we should want our children in the schools to sing at Christmas, these songs that have been through the centuries, so much an integral part of our national background. We should like them to know the best carols because of their religious significance, yet the carols have ever been as much an outpouring of human happiness as acts of worship.

Nor can we overlook one point. Here is something genuine, something sincere, something our very own in our British tradition. Let us take care to preserve it and realize a proper pride in it.

Many of the carols are long. For that reason, variety in singing the carols is most important. The verses should never be sung through in the same manner. With older pupils, the first and last stanzas may be sung in unison with the middle stanzas in parts, introducing or omitting the piano accompaniment for the sake of variety. At other times, one voice, or one group of voices, could sing while the others hum the accompaniment for the solo part. By alternating verses between groups, the pitch of performances can be kept up throughout a carol which might otherwise drop by reason of its length. In this way the standard of singing will remain high even though the song is long.

The other essential in teaching these songs is not limited to the carol. It is something so vital, so dynamic in itself in all good singing that it is almost too obvious to mention. It is just this: Preserve always a feeling of freshness, spontaneity and joy in singing. When these attributes are gone the carol itself dies.

The most complete book of carols is the "Oxford Book of Carols" collected by Percy Dearmer, Vaughan Williams and Martin Shaw, and published by the Oxford University Press. However, "The Red Carol Book", Frederick Harris Co., contains many of the best songs in an inexpensive edition, and the "Ditson Christmas Carol Book" contains in addition to the finest carols, short stories about each one. "Christmas Carols From Many Countries", published by George Schirmer, New York, and "Old Christmas Carols" edited by Sir Richard Terry and published by the Curwen Company, give many of the less-known songs.

Many of you will remember hearing J. B. Priestly tell about going unexpectedly to speak to a group of men recovered from a sunken ship. He told about his feeling of helplessness in the face of this situation, until he finally sat down at the piano and led those men into singing away a little of the strain, the horror, the grief of the days they had come through. And that is not an isolated experience. Everywhere at Christmas, through all time, people

(Continued on Page 17)

The New Music Curriculum

by Ethel Cadman

SUPERVISOR OF MUSIC, DAUPHIN SCHOOLS

IN discussing the new Music Curriculum I shall consider particularly how it may be adapted to meet the needs of the smaller school, often the one room rural school, and be fitted into the daily program. The larger school, where teachers have one, or maybe two grades, will probably find it easier to fit much of the program into each days' work; but the smaller school, with many Grades in one room, will find it more difficult. However, much of it can be done.

The Curriculum, in setting forth the importance of music in the educational scheme, quotes E. M. Rich, Chief Education Officer, London, England, "Music can be the most educative of all the arts, enriching the individuality of the learner, and increasing his capacity for understanding and enjoying. Far from being a mere accomplishment to be sacrificed at any moment to the claims of immediate utility, it should be regarded as a basic subject and one of the most practical and valuable in the curriculum."

And again in its general objectives, I quote, "music ought to end in the love of the beautiful", and "Two ideals of beauty should therefore be kept before us in all our school work; beauty of material and beauty of performance. We should, in other words, try to ensure that only really good songs, in which beauty of words is linked to beauty of tune, are sung by the children at every stage of their school life, and being sure that the songs are worth singing, we must work for beauty of time and tune, beauty of intonation, beauty of tone, of diction, of phrasing, and of rhythm."

The curriculum then proceeds to tell us how we may cultivate this love of the beautiful. The equipment is very simple, and much of it is to be found in every school.

The Sight-Reader is arranged for all grades. These readers advance so carefully that many grades might work together with advantage in a school. Note how carefully the phrasing is marked, not only making reading easier, but making singing smoother, more finished and more beautiful. What a treasure of melodies one stores up from these little books! Gems from the masters, many of which form the foundation for the great masterpieces of vocal and instrumental music, are found on every page. What an opportunity to become acquainted with many of the masters, whose names appear so frequently on the pages of these books!

Again, in the "Manitoba School Song" book we

have another source of musical wealth within the reach of all. Not only is the choice so varied that boys and girls, seniors and juniors, can find songs they delight to sing, but songs which link other subjects of the curriculum to the singing period. Today the emphasis is being laid on the social studies, Geography, History and Literature are used to give an understanding of the peoples of the world. What an opportunity this book affords in furnishing an understanding by its Folk Songs, National Songs, Traditional Airs and Lullabies. In each of these groups there are songs simple enough for every child to sing.

The importance of the Gramophone in developing the love of the beautiful is emphasized in the new curriculum. You will note the suggested list of records and the infinite variety of song, instrumental and orchestral works. In listening to these records children learn to appreciate perfection of performance. Later, the radio in the home brings new pleasure when they recognize selections they first heard in the classroom.

In this discussion, I have only touched on the curriculum with its possibilities. It is broad, and one can do so much with it. It is to be hoped that no one will think it too large and impossible to cover. I believe that could not be expected of anyone. We can all do something, and in doing it keep in mind the object of seeing and loving the beautiful.

Christmas Carols

(Continued from Page 16)

have sung away miles of separating distances, years of cruelly dividing time, and together have found a happiness in song. This year at Christmas, boys in England, Egypt, Greece and in ships on the sea, men and women in safe homes and festive churches, little children in our schools—all will sing again our Christmas carols. Many will have sad eyes as they think of better Christmas seasons, some may feel a nostalgic yearning for the simple faith in Christmas of older years, but all will sing with fervor and a new hope, the angels' song of "Glory to God in the highest, and on earth, peace."

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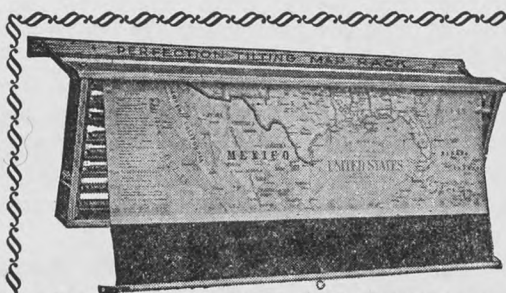
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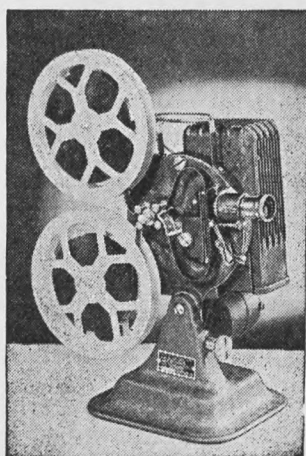
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Rural School Music

by Enid Orth

FLORENCE NIGHTINGALE SCHOOL, WINNIPEG

THE thrill of my teaching life came to me through the whole hearted and joyous understanding response of a little rural school choir.

Possibly the greatest function of all education is to enrich and beautify life. Bliss Carmen, in readings from his poems, selected "Vestigia" as one of his favorites, and read the poem through practically without comment, until he reached the closing verse, when he paused and said, "This is what I set out to say. This is the poem—

Back to the world with quickening start,
I looked and longed for any part
In making, saving beauty be,
And from that kindling ecstasy
I knew God dwelt within my heart."

To those teachers who feel the "kindling ecstasy" of the desire to create beauty, there can be no finer instrument than music. Music, for a great multitude of people, has a strange power to touch this grey commonplace world as with a magic wand, and transform it into a realm of romance and beauty. With such power within reach who would not wish to possess it; and who, having it, would not want to impart it to others?

If one would pause to think, one would realize that music is not merely a subject on the curriculum. The fundamental basis of music is possibly rhythm. Think of the nature of our world, how rhythmic it all is—its constant recurrence of the seasons, the ebb and flow of the tide, the alteration of day and night, or in our own bodies the rhythm of the heart throb. A very old piece of literature gives us a picture of the world built to music. "When the morning stars sang together and all the sons of God shouted for joy."

When we think of an ideal world, we think of it in terms of music. We speak of the harmony of a world at peace and immediately there is presented to us a picture of a great orchestra, each instrument of which under the baton of a skilled conductor, while playing its own part, is making its contribution to the richness and variety of the whole. Today we are longing for the clashing discords of our times to be transformed into celestial harmonies.

You might think that all this is very remote from the work of a teacher in a small classroom, but the consciousness of this picture as a whole is necessary to successful work in even the most elementary music.

As my subject is "Music in Rural Schools", a word to the rural teachers. A casual glance would seem to show that city teachers have so many advantages that rural teachers could hardly fail to be discouraged. There is so much in the city to stir the imagination of the children—for instance, the great buildings, the brilliant lights, the endless crowds and the marvellous picture shows, etc. Yet these so-called advantages may be, in this matter of music, heavy handicaps. The city may overlap the imagination of the child, leaving nothing to imagine, or may over-work it, robbing the imagination of its delicate sensitive power. The rural child is close to nature. He can see the ever-changing beauty of living things. He can see the serene majesty of the stars and thrill to the gorgeous colors of countless sunsets. He can believe in fairies, for to the awakened imagination his world is full of subtle magic. There is music everywhere; it has only to be captured. Therefore no school is offered a finer opportunity for the teaching of Music than a rural school.

Space would not permit me to follow the whole course of instruction throughout the grades, so I shall content

myself with making some few suggestions on the teaching of a song, the importance of tone and diction and the training of that marvellous instrument—the human voice.

* * *

The Song

Let us look at the song through the teacher's own study of the song. She must catch that appreciation and love that she wishes to impart to her pupils, for it may be that these are caught rather than taught.

Don't be afraid to enthuse over a selection. This will lead the pupils to do likewise. Make the children feel that each and every selection taken is worthwhile—otherwise, why take it? Certainly not just because it is on the specified list of pieces. The school teacher is very fortunate today in that many of our finest musicians are giving time and thought to the providing of music for children. The wealth of folk music of the many nations that make up our Canadian scene has been made increasingly available to us. The rural teacher is here doubly fortunate, in that she has not only a wealth of material, but material whose setting and inspiration are in rural life.

It would be well to begin the study of a selection by taking your song as a whole, that the children may get the story and mental pictures intended by the artist. Then study the parts, or phrases as they are called, showing the shape of these to the children.

The teacher may readily discover which words of a song stand out by reading over the poem. Every word must not have the same emphasis.

* * *

Tone and Diction

Regarding tone, it should be clean cut and pure. Watch for sliding, scooping, chopping and all the other little foxes that spoil the vines. The secret of beautiful tone, however, lies in the living imagination. If the mind is alive to the meaning of the words, the tone will color itself to the varying moods of the song. You will show the children the place and value of the vowels in giving that richness and beauty, and of the consonants as putting bones in the structure. Also the teacher will not forget that the accompaniment is part of the song.

* * *

The Voice

The human voice is a very delicate instrument. To avoid spoiling it, extreme care is necessary. We must never, at any time, allow any loud, rough singing—"baseball tones" as it is sometimes described. All singing must be done with easy throat muscles and loose jaw. Encourage the children to open their mouths on top notes, relax, and lower their chins a trifle.

The position of the body for singing is very important. An easy up-right sitting position should be established with the body well back in the seat and the shoulders erect. In standing, the weight should rest forward on the balls of the feet. Given a good posture, with perfect freedom for all parts of the body, the child should have natural deep breathing, and the shoulders must not rise and fall.

Never make a child think he can't sing. You don't know if he can or not; some take longer than others, that is all. If children think they can't sing they will become self-conscious and never try. Thus the teacher would be guilty of a very great wrong indeed. John Curwin, the father of the tonic sol-fa, said that he could teach anyone who could speak, to sing.

* * *

The Singing

One of the most important points in the teaching of

(Continued on Page 23)

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Shall We Produce an Opera?

by Margarie M. Horner

ST. JOHN'S HIGH SCHOOL, WINNIPEG

DOES the production of a Gilbert and Sullivan opera offer any permanent musical and educational value to a student group? When we began some five years ago to produce these operas in our school, I had serious doubts as to whether our students would be able even to approximate an artistic performance. Now, with several quite passable productions behind us, I can say, "with no possible doubt whatever", that these operas are good for the music in the school, very good for school spirit, and equally good for the community.

All of us will agree that these works are highly amusing and very distinguished as "light operas". Few of us, however, fully realize that, both from the literary and the musical point of view, they bear the mark of genius of the highest order. Neither Gilbert nor Sullivan alone might have attained to such enduring fame, but united as they were, in a most perfect artistic partnership, they have drawn from each other the very best, and have achieved an art from which has survived, for a full half century, the ever-changing modes of stage and music.

To me it is striking proof of the literary prestige which these operas enjoy that the adjective "Gilbertian" is now to be found in the Oxford dictionary. These operas are indeed a part of our literary heritage, and most worthy of performance from the dramatic aspect alone.

In what other operas, either frivolous or serious, can you find such verbal adroitness and neatness and elegance in both lyrics and dialogue? Even the most amateur performer is inspired to match this neatness and elegance with the most clear and refined diction. Every precious word must come out from both principals and choristers, and this training alone in verbal technique is invaluable, not only for good speech, but also as a most necessary background for good singing. From the literary point of view, think, too, of the many apposite and humorous Gilbertian phrases which have found their way into the currency of our common speech. Every opera abounds in numerous examples of these sage and subtle remarks, beloved by everyone.

Then there is the really lovely music to work with, which is always a source of delight to both performers and audience. There is scarcely a dull moment musically in any of the operas, and in many cases we find melodies of rare distinction quite comparable to some of the inspired tunes of Schubert. When we produce one of these operas, we are working, not merely with good "light" music, but with music of imperishable charm and beauty, which will serve to develop sound musical judgment and taste. In this connection you will be interested to hear the dictum of Thos. Dunhill, eminent English composer and critic, that "For He is an Englishman, is not merely a good tune, but a really noble melody which compares most favourably with some of Handel's songs."

Another excellent reason for the use of these operas by an amateur organization is that they call for perfect team-work. Gilbert and Sullivan, were,

of course, thoroughly weary of the typical Italian operas of their day which exploited one especially lustrous star, and in which none of the minor characters nor the chorus had any real artistic function. There is never any single hero or heroine in a Gilbert and Sullivan opera, but instead honours are most judiciously divided among a group of from eight to twelve principals, each sharing almost equally in the dialogue and singing. So, no undue strain is placed on any one person, either temperamentally or vocally, and this is, of course, a most important consideration in a student undertaking. This idea of a well co-ordinated team is the very essence of a good Gilbert and Sullivan production. If there is the least attempt on the part of any one principal to overplay, the unity of the performance is disturbed, and it is no longer in the Gilbert and Sullivan tradition. Then, too, the chorus has such an important place in these operas. Like the chorus in the ancient Greek tragedies, our choristers are expected to be interested and animated commentators upon the actions of the principals. The perfect chorister can never be vague in either word or gesture, but must accept just as much responsibility as any of the principals. Indeed in such a production "everyone is decidedly somebody."

Then the very fact that the style of utterance and gesture is traditional actually makes the task of the producer much more practicable and possible. All these plays were directed originally by Gilbert himself, who was endowed apparently with a very fine sense of theatre and a most extensive knowledge of stagecraft. With his own company he was said to be an absolute dictator. And it is just as well for us that Gilbert was dictatorial, for those ideas of his have become stage laws and traditions as immutable as the laws of the Medes and the Persians. They have long since found their way into prompt books available to any amateur producer. So there is no need for even the most inexperienced teacher to walk blindfold into the production of a Gilbert and Sullivan opera. There is help to be had both from prompt books and gramophone recordings.

Finally the abounding high spirits of these operas commend them to students and to their audiences. These plays are everyman's looking-glass. In them we see our follies and futilities clearly mirrored, and we cannot but enjoy the joke immensely. No character ever takes himself too seriously, and participation in one of these operas may well serve to develop a just sense of humor and a sense of proportion—both very valuable spiritual assets. With Jack Point we may well say "There is humour in all things, and the truest philosophy is that which teaches us to find it and make the most of it."

So I feel that there is much to be gained in such a musical project. We may fail to "stretch the octave 'twixt the dream and the achievement," but we will have enjoyed "the culminating pleasure to treasure beyond measure" of knowing intimately one of these perfectly delightful and inimitable operas.

Music in the Normal School

by **Filmer E. Hubble**

INSTRUCTOR, NORMAL SCHOOL

STUDENTS at the start of the year at Normal School quite naturally vary greatly in their musical abilities, and also differ in their attitude towards music and its purpose and usefulness in school.

Some students have marked natural ability. Some have been fortunate in the schools they have attended. Some have studied privately and have participated in musical activity apart from school time.

Others have limited skill. Still others have been unfortunate enough to have had little or no musical activity in the whole of their school life.

From the start of the year there has been a very marked enthusiasm which has made a joy of work for one attached to the staff. A few may have some fear and foreboding about the future, particularly their responsibility next year; but confidence will grow with the passing of time.

Each of the five classes (four of ladies and one of men) has two music periods per week. There is also a period each week that one third of the school elected to use for mixed voice choral singing in preparation for Christmas and other occasions. There is a possibility of a Gilbert and Sullivan one-act opera being produced later in the year.

There are peculiar difficulties about the subject. It is unacademic and is not readily reducible to marks and class-placing. It is more of an activity—a “creating” or “marking” which gives fullest opportunity to both teachers and class to “express”, to “give voice”. It requires in the teachers a mind for beauty and some knowledge of the musical tools for shaping that beauty.

It is available and suitable to all grades from kindergarten onward.

Much of the first part of the year has to be devoted to the development and knowledge of the mechanics of singing, e.g., in singing we use the breathing apparatus that nature provided, but it has to be developed consciously for singing purposes. Instead of comparatively shallow and more or less even respirations, the “breathing in” for singing is accomplished more quickly, and with gradual development is much fuller. “Breathing out” is, reversely, much slower, e.g., the gasoline tank is filled quickly but the car runs for some distance on the supply of “gas” put in.

The sounds (vowels) which in conversational speech are so often indefinite and void of character, are defined and shaped.

The musical elements of a tune or melody are separated:

1. **PITCH**—The rise and fall of the notes gives the curve or shape to the song.
2. **Note Length**—or “duration” of each sound. These note-lengths forming themselves into groups or patterns.
3. **PULSE**—or rhythm of the patterns by the alternating strength and weakness of the “beat” as in metrical poetry.

Then, too, an understanding of the universal principles of the printed page is necessary. This has been known as theory. May the ideas associated with the term soon die.

Some have been amazed (observing at various schools) at the skill which Grade IV students show in “reading” music. In addition, with an ability to “read”, the teacher has the whole literature of song at command from which to choose material.

Analysis of song is undertaken. Types: strophic, art, folk. Songs are chosen with suitability for various grades. Technical difficulties are sought and ways of overcoming

and eliminating them are found. Varying moods and styles are demonstrated.

A knowledge of simple conducting is developed, and later, classes will divide into two groups and pupil conductors will be given an opportunity to test their ability with the rest of the group as their class.

The development of the power to listen is a part of all practical periods. And with stimulation, what a growth there can be in hearing accuracy of pitch—beauty and unity of vowel sound—“oneness” of the class in singing together.

As many schools are not equipped with a piano, we also do without its use as much as possible.

Later the gramophone is used as a demonstrator of various other branches of music—Instrumental and Choral—and also to give examples of the various qualities and styles of the orchestral instruments, flute, oboe, violin, etc. Music of various schools and periods are contrasted in their styles and idioms.

We now have sets of a number of song collections for use in class:

60 Songs for Little Children
The Laureate Song Book
35 Nursery Rhymes
Community Song Book (Curwen)
Manitoba Song Book

This is an excellent collection of songs. Manitoba should be proud to have such a school song book, and we owe a debt of gratitude to those who compiled the volume.

All of these books are on the suggested list of books in the revised curriculum. Our record library is small as yet but in course of time will be enlarged. All this may sound rather forbidding in print, and it is a tremendous task to accomplish in the time available, but the will and keenness of the student body gives high hopes for next year's teachers.

Some of the queries and problems which have been noted while observing in various schools are good indications. As well as the usual weaknesses encountered these points have already been discussed:

1. **PITCH.** Songs started with ill-chosen pitch so that the range (from the highest note in the song to the lowest note) is unsuitable. The range of the voices of the class or school should be known by the teacher and when necessary a pitch-pipe used for certainty of starting pitch.
2. Does a teacher sing with the class? Evidently this is sometimes true. The children never become reliant or self-expressive unless the teacher does sing with the class.
3. Does a teacher ever conduct, so as to control pace and unify the singing and also to inspire the class? Unfortunately they sometimes do not. How often are the National Anthems weak rhythmically; especially the long notes at the end of passages?
4. Should a song sometimes be chosen the content of which is only partially understood by the class at present?
5. What is the solution of the problem of the child with a weak sense of development of pitch, who is so often told not to sing?
6. The problem of what material to use in the one-room school when the physical and mental capabilities vary so much also received attention.

In closing, we, of this year's class send our best wishes to all teachers of music and we would like to assure them of any help which could be given to solve problems of music not only in school but to the teacher, who sometimes becomes the Apostle of Music in the Community.

THE
Manitoba School Trustees' Association
THIRTY-SECOND
Annual Convention

TO BE HELD IN
The Civic Auditorium, Winnipeg
January 14 - 15 - 16, 1941

OFFICERS

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PROGRAMME

Monday Evening, January 13, 1941

7.30—9.30—Registration of Delegates (Lobby of Civic Auditorium).

* * *

Tuesday, January 14—Morning Session

(All delegates meet in Concert Hall, Civic Auditorium)

Chairman, James Dowsett.

8.00—9.30—Registration of Delegates.

9.45—Convention called to order.

—“O Canada”.

—Appointment of Resolutions Committee.

—Announcements.

—Addresses of Welcome:

Mayor of Winnipeg; Chairman of Winnipeg School Board.

Monday Evening, January 13—(Continued)

—Reports:

(1) Secretary and Auditors.

(2) Resolutions of 1940.

(3) Fire Insurance Committee.

(4) Committee on Education Week.

(5) Curriculum Committee.

(6) Executive Committee.

10.30—Amendments to Constitution.

—Resolutions.

—Adjournment.

* * *

Tuesday, January 14—Afternoon Session

(General Session in Concert Hall)

2.00—Address, Hon. Ivan Schultz, K.C., Minister of Education.

3.00—Delegates divide into Sections.

I—RURAL SECTION

(Rural Delegates remain in Concert Hall)

Chairman, Bert McLeod.

3.00—Discussion of Rural School Problems, led by Inspector C. J. Muller.

—Questions and Round Table discussion.

—Resolutions.

II—HIGH SCHOOL SECTION

(Delegates from districts having one and two room High Schools meet in Assembly Hall, Civic Auditorium)

Chairman, D. L. Cameron.

3.00—Discussion of Topic “Problems of one and two room High Schools and Consolidated Schools.”

—Discussion led by Inspector G. H. Robertson.

—Resolutions applicable to this section.

III—COLLEGIATE SECTION

(Delegates from districts having Collegiate or Collegiate Departments meet in Committee Room, Civic Auditorium)

Chairman, J. A. Marion.

3.00—Discussion of Topic “Problems of Collegiates and Collegiate Departments”—led by Inspector E. Knapp.

—Questions and Round Table Discussion.

—Resolutions.

* * *

Wednesday, January 15—Morning Session

(All delegates meet in Concert Hall, Civic Auditorium)

Chairman, George A. Fitton.

9.30—Nomination and Election of:

(a) President. (b) Vice President. (c) Auditor.

—Address, Miss Pritchard, subject: “The Junior Red Cross.”

—Nomination of Directors.

—Resolutions.

—Adjournment.

* * *

Wednesday, January 15—Afternoon Session

(Meet in Concert Hall)

Chairman, James Cuddy.

2.00—Election of Directors.

—Resolutions.

—Five Minute Greetings from, Union of Municipalities, Teachers' Federation, Inspectors' Association and Education Association.

—Report of committee on 1940 Resolution No. 4.

—Resolutions.

* * *

Wednesday, January 15—Evening Session

(Meet in Concert Hall)

8.00—Musical Programme and Show of Films by the Department of Education.

* * *

Thursday, January 16—Morning Session

(In Concert Hall)

Chairman, James Dowsett.

9.30—Question Drawer, Questions answered by C. K. Rogers of the Department of Education.

(NOTE—The only questions that will be answered will be those placed in the Question Box before 5 p.m. Wednesday).

—Address, H. R. Low, Superintendent of Education.

—Address by an Officer of the Canadian Cadets.

School Districts and delegates wishing to present resolutions are urged to send them to the Secretary before the opening of the convention. No resolutions can be considered that are not in the hands of the Resolutions Committee by 5 p.m. on the opening day of the convention.

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Rural School Music

(Continued from Page 19)

music, whether in the country or in the city, is that every period must be a pleasure. The spirit of goodwill and enjoyment must prevail in order to attain the ideal of leading children to understand and appreciate the beautiful and imaginative in sound. If a happy atmosphere is established, there will be no difficulty in having the faces of the children reflect the mood of the song.

With careful preparation of the type thus briefly touched upon, the teacher will easily get a response from the spirit of the children. The voice will rise or fall, grow strong or soft, not through muscular effort, but through the up-welling of the emotion. The conductor can aid in achieving this spiritual response by the manner of her leading—no heavy beating or wild waving of a stick, but subtle, yet clear and decisive movements that will be in harmony with the mood and meaning of the song.

Finally, I would like to say that the theoretical and technical problems which arise must not be allowed to interfere with the spontaneous enjoyment of music. The purpose is to develop a lasting love for music in the hearts of the children, and all other considerations must be subservient to this.

Music as a Basic Subject in the Curriculum

(Continued from Page 7)

2. Other necessary equipment:
Piano (tuned at least once a year);
Library books about music and music makers and instrument charts.
3. Other desirable equipment:
Combination radio and gramophone;
Small but suitable library of records.
Rhythm Band instruments.

Suggestions for teachers as to definite aims, standards of achievement, and of methods of procedure have been clearly set out in the tentative Programme of Studies for Grades I to VI and for Grades VII to IX, hence there is no need to repeat them here.

The musical activities of the school should be developed along at least three lines, namely: classroom activities in which all the children participate, choral club activities in which the more gifted participate, and festival choirs and ensembles in which the most gifted participate. The rhythm band and school orchestra, wherever possible, should have its place as well.

The classroom programme as outlined in the school curriculum is extensive in its scope. The song material chosen must be simple enough to meet the needs of the average member of the class, and the standard of performance should not be expected to equal that of a festival choir.

The choral clubs will study music of greater variety and degree of difficulty, and the standards of performance will be higher than that of the classroom. Such clubs may give much pleasure to the school and community and be useful in the raising of funds to secure needed school equipment or for contributions to service funds. Care should be taken that the children be brought to realize that the quality of the performance should not be measured by the applause and appreciation of the audience.

The work of the festival choirs and ensembles must be more intensive, and standards of performance more exacting. The singers are inspired by the teacher to strive through endless and patient attention to detail to re-create a work of art. "Art is long", but "A thing of beauty is a joy forever." Then, too, the actual festival experience itself, of hearing

their songs performed by other carefully trained choirs, and the constructive criticism of the various performances offered by experienced musicians, is calculated to develop a greater degree of musical discrimination than any number of concert performances could ever hope to do. Finally, the art of winning or losing humbly and gracefully, of attentive and appreciative listening, and of general deportment and common courtesy based upon consideration for others in these public gatherings, if properly presented and demanded, should be the most valuable by-product of this phase of school activity.

Library Notice

The Art and Craft Education Magazine (Evans Brothers) listed on Library Requests, for 1940 has been discontinued for the duration of the War. The School Arts Magazine has been substituted.

Facts About Manitoba

The Publications Branch of the Department of Agriculture has just issued its yearly pamphlet, "Facts About Manitoba". Teachers, who have not a copy of this valuable piece of work in their school library, should write for a copy to the General Office, Department of Education.

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What is Happening with Music in Our Schools?

(Continued from Page 9)

on the Range" with the "Git Along Little Doggies" and teach our children to get the most from all these things.

Don't tell your boy or girl that they must listen to Toscanini and not to Paul Whiteman, there is so much to learn from the wonderful arrangements of orchestrations of the modern dance band and so much to admire in the beautiful playing of these men who have to be such good performers.

If your boy wants to play a Saxophone don't insist that he take up violin, he probably hates the violin. You could point out tactfully that the Clarinet is really better and just mention how badly we are in need of Oboe players, if this fails let him go ahead with the other, if he is going to be a musician at all he will very soon realize the instrument's shortcomings and probably want to try something better; in any case it will be much better for him to be a good Saxophone player than a bad violinist.

The slightest desire to play something, or aptitude in that direction should be carefully encouraged, no matter if it is a "uke" or a guitar or banjo; first give children a liking for music—any music—they can be guided into higher paths later; so much of this can be done in the schools.

Two weeks before Christmas I always say to some of my classes, "Now, I have been entertaining you since September, next week you shall entertain me." The results are amazing.

When I arrive there is no sign of anything unusual. It is a point of etiquette that I shall remind the class that I am to be entertained, this done the fun begins

Several members retire nervously (I am recalling a Grade VI class last Christmas, all about twelve years old). Soon there is applause and a pretty little Miss appears with a guitar and sings to her own accompaniment, very charmingly, a number she has been at great pains to prepare; next two boys sing a "duet", it is a well known Santa Claus song sung in Unison and is quite funny, unintentionally so, for one boy raises his eyes and with the utmost gravity sings to the ceiling, the other forgets most of his words but, with the aid of several digs in the ribs from his friend, manages to make a fine finish; next was a girl—a pianist this time—she played a Bertini finger study, with all the indicated repeats and lots more when her nervousness overcame her and she had to "start over"; the crowning achievement came next, three boys who were practicing in the boys' band arrived, with tremendous applause; a lovely new trombone was the pride of the first, the second had a "tenor horn" and the third a rather battered "Alto"; I had to give endless B flats on the piano before they could get within reasonable distance of being in tune; they took their places in front of the class, like the little men they were, and played from beginning to end a first bass, a tenor and alto part of some march they had been studying; it was terrific! What did it matter to them that no instrument played the melody, no piano filled in the missing parts! They were perspiring, happy and twelve years old and oom-pan-pah'ed through to a triumphant finish. The class was ecstatic with joy and roared its approval.

Why go on? The delight of those youngsters in preparing this, all by themselves, their joy as well as their companions', who were not quite so qualified would do your heart good to see.

"What is happening, with Music in our Schools?" Plenty . . . What do you think?

MANITOBA DEPARTMENT OF EDUCATION

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The Technical Branch, Department of Education

Legislative Building, Winnipeg, Manitoba

MRS. R.R.J. BROWN,
287 NIAGARA ST.,
WINNIPEG, MAN.



Christmas Greetings

To all our Good Friends in the
West A Happy Christmas
. . . A Glad New Year . . . and
may the pleasant association of
past years long continue!

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